





THE UNIVERSITY OF ALBERTA  
MFA FINAL VISUAL PRESENTATION

by

JESSICA LEE MACDONALD

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF FINE ARTS


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**THE UNIVERSITY OF ALBERTA**  
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Final Visual Presentation

submitted by JESSICA LEE MACDONALD partial fulfilment of the requirements for the degree of Master of Fine Art.



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## Artist's Statement

It is a luxury to be able to work at something that you love.

Although the making of this body of work has consumed the better part of my last year, it is but one facet of my life. Like everyone, I have hobbies and habits, insecurities and opinions, parts of myself that I only reveal to certain friends or family members and a persona that takes me comfortably into new and public situations. My sense of self is constantly redefined as I bear witness to the struggles and celebrations occurring in the lives of others, as well as those that I experience in my own life. Our lives are in a constant state of flux. Layers of humour, indifference and sadness, kindness and aggression. These contradictions force us to turn our eye inward and to question what we have come to accept as a part of whom we are. As a result, we often find ourselves re-evaluating our achievements, politics, ethics and values, in an attempt to attain balance and acceptance or the illusion of control.

In addition to mirroring these issues as they exist in everyone's lives, this body of work is a celebration of color and mark-making, equilibrium and chaos, on both an emotional and on a formal level. Perhaps most importantly though, a celebration of those elusive moments of calm and clarity that are often a result of losing control; whether by choice or by circumstance.

While I am primarily seduced by the immediacy of mark-making, I am equally intrigued by the history that evolves and that can be traced through the layers of an image, or a series thereof; the dichotomies of order and chaos, subtlety and boldness that exist in almost everything if we take the time to look.

My motivation behind working abstractly is to create an image that might open itself up to multiple interpretations and to avoid dictating any given narrative that might result from the inherent nature of my working methods.

While these drawings trace a very personal history of conversations, observations, encounters and events, my hope is that they might reflect those of the viewer as well.

Color, mark and ambiguity of form are powerful in their ability to stimulate a wide spectrum of memories and associations. These are the elements that ultimately allow us to draw parallels, not distinctions, amongst one another on a universal scale, in addition to giving credence to a diverse history of work that came before.

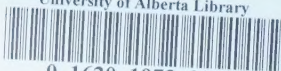
Jessica MacDonald



## Slide List

1. Untitled, 2002. Mixed on Paper, 84" x 60"
2. Untitled, 2002. Mixed on Paper, 80" x 60"
3. Untitled, 2002. Mixed on Paper, 88" x 60"
4. Untitled, 2002. Mixed on Paper, 88" x 60"
5. Untitled, 2002. Mixed on Paper, 80" x 60"
6. Untitled, 2002. Mixed on Paper, 62" x 60"
7. Untitled, 2001. Mixed on Paper, 115" x 60"
8. Untitled, 2001. Mixed on Paper, 120" x 60"
9. Untitled, 2002. Mixed on Paper, 60" x 60"
10. Untitled, 2002. Mixed on Paper, 70" x 60"
11. Untitled, 2002. Mixed on Paper, 70" x 60"
12. Untitled, 2002. Mixed on Paper, 75" x 60"
13. Untitled, 2002. Mixed on Paper, 115" x 60"
14. Untitled, 2002. Mixed on Paper, 78" x 60"
15. Installation Shot, October, 2002
16. Installation Shot, October, 2002
17. Installation Shot, October, 2002
18. Installation Shot, October, 2002

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